New York Theatre Critics' Reviews 1948

Volume IX, Number 27 • Rachel W. Coffin, *Editor* • Week of December 20, 1948

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Theatre Openings

"Lend an Ear"

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NEW YORK DAILY NEWS
NEW YORK TIMES
NEW YORK SUN
NEW YORK WORLD-TELEGRAM
NEW YORK HERALD TRIBUNE
NEW YORK MIRROR
NEW YORK STAR
NEW YORK POST

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"Lend an Ear"

Daily Mirror

DECEMBER 17, 1948

'Lend an Ear' Is Topical, Satiric Smash Revue

By ROBERT COLEMAN

Want to be a successful producer without gambling too big a bankroll? Then find a smart young writer and a flock of clever kids, and set them to work on an intimate revue. The public has taken to these diminutive, topical, satiric shows in a big way. As witness "Call Me Mister," "Angel in the Wings" and "Small Wonder."

Franklin Gilbert and William Eythe, away out in Hollywood, caught the idea, and engaged Charles Gaynor to do the sketches and songs for an intimate musical called "Lend an Ear." Actor-producer Eythe, hailing from good old Carnegie Tech in Pittsburgh, knew the versatility of "Technicians." He knew that a fellow alumnus could deliver.

Gilbert and Eythe opened their show at Las Palmas Theatre, one of the small show-shops that have mushroomed in Los Angeles. Eythe took a leave of absence from 20th Century-Fox to appear in it. Favorable reports began trickling East, and William R. Katzell persuaded Gilbert and Eythe to team with him in presenting a New York company of the Coast click.

Same opened last evening at the National Theatre, and proceeded to send the friendly first-night audience into something closely resembling hysterics. The customers howled over the application of svelte slapsticks to such topics as psychiatrists, romantic bosses, columnists, Santo Domingo, opera companies too strapped to hire an orchestra and a "Gladiola Girl" road company that got lost in the sticks back in the 1920's.

"The Gladiola Girl" burlesque is one of the funniest items you are likely to see on a Broadway stage in a host of semesters. Idea, cast and backgrounds have been blended into a super-duper laugh provoker, immensely funny because it contains so many grains of truth.

Heading the company is co-producer Eythe. He is ingratiatingly assisted by Yvonne Adair, Anne Renee Anderson, Dorothy Babbs, Carol Channing, Al Checco, Robert Dixon, Nancy Franklin, Antoinette Guhlke, George Hall, Gloria Hamilton, Bob Herget, Beverly Hosier, Jenny Lou Law, Arthur Maxwell, Tommy Morton, Gene Nelson, Bob Scheerer, Jeanne Smith, Lee Stacy and Larry Stewart.

The direction by Hal Gerson and choreography by Gower Champion merit salutes, and a huge posy should go to Raoul Pene DuBois for the sets and costumes. It is easy to lend an ear, and even easier to lend an eye, to the new arrival. The gifted young cast knocks itself out to please you. Informality reigns. It's like attending a party where talented guests work themselves into a tizzy to entertain each other.

We suspect long lines will be forming at the National Theatre box office by the time you read this. Word will have gotten around by then that a gay new hit has landed in West 41st St. In fact, they were selling seats for six weeks in advance before the curtain went up last night.

'LEND AN EAR.'

A revue with sketches, lyrics and music by Charles Gaynor; staged by Hal Gerson; choreography by Gower Champion; costumes, settings and lighting by Raoul Pene DuBois; musical direction by George Bauer; orchestrations by Clare Grundman; additional sketches by Joseph Stein and Will Glickman; duo pianists, George Bauer and Dorothy Freitag; production staged by Gower Champion; presented by William R. Katzell, Franklin Gilbert and William Eythe at the National Theater, Thursday evening, December 16, 1948. The players: Yvonne Adair, Anne Renee Anderson, Dorothy Babbs, Carol Channing, Al Checco, Robert Dixon, William Eythe, Nancy Franklin, Antoinette Guhlke, George Hall, Gloria Hamilton, Bob Herget, Beverly Hosier, Jenny Lou Law, Arthur Maxwell, Tommy Morton, Gene Nelson, Bob Scheerer, Jeanne Smith, Lee Stacy and Larry Stewart.

The Sun

DECEMBER 17, 1948

'Lend An Ear' a Gay and Bright Revue, Has Its Premiere at the National.

Broadway received a gay and attractive early Christmas present last evening as "Lend An Ear" had its premiere on the stage of the National Theater. Billed as an intimate musical revue, the new arrival fits neatly into that category, and from start to finish it has a most engaging air of freshness.

The sketches, the lyrics and the music are the work of Charles Gaynor, and he can take a bow today on all three counts. His skits are bright, several of them being downright hilarious; he displays a knack for deft phrasing in the words for his songs, and his score contains some catchy numbers. You'll be hearing, "Give Your Heart a Chance to Sing," "Molly O'Reilly," and several others more than once this winter.

"Lend An Ear" is blessed with a cast of just the type of young and spirited players needed to put it over. There are no big names in it, but it contains plenty of talent, and several of its members won't remain unknown for very long.

William Eythe, who with William R. Katzell and Franklin Gilbert, sponsors the revue, statquesque Carol Channing, Yvonne Adair, Gloria Hamilton, and Anne Renee Anderson, who stops the proceedings early with her rendition of a ballade in the style of the distant past, all mark themselves as performers to be reckoned with.

The opening finds the whole company gathered on a bare stage preparing to give their show and tunefully inviting the audience to relax and have some fun. Before the stage has been stripped of scenery again for the finale, the players have made certain that the audience did just that.

"Lend An Ear" reaches one of its funniest moments when it turns to burlesquing the musical comedies of the mid-Twenties in "The Gladiola Girl" number. Here, Eythe most amusingly explains, Broadway of 1948 is getting a chance to see a performance by a road company that has been lost in the sticks since 1925, and with its ancient costumes and hammy routines, and with Miss Adair to demonstrate the "old Yahoo step," the skit is a riotous joy.

Miss Channing, too, adds greatly to the evening's hilarity as she wanders in and out. Whether she's portraying a diva trying to give an operatic performance with the music eliminated or stolidly carrying out her steps in a gunfire-filled ballet in Santo Domingo, she displays a fine talent for comedy. And her skit with Eythe revealing the reactions of a couple to the movies they have seen is one of the show's best moments.

Gower Champion as choreographer has arranged some excellent dance numbers and Dorothy Babbs, Bob Scheerer, Gene Nelson, and Tommy Morton have the nimble feet to carry them out. Scheerer is particularly good as author Gaynor pays his respects delightfully to the dancing classes of childhood days.

"Lend An Ear," history hath it, started as a revue on the straw-hat circuit back in 1941. It has finally come to Manhattan via California. Belated though its arrival here is, "Lend An Ear" is most welcome—definitely.

HERRICK BROWN.

NEW YORK Herald Tribune

DECEMBER 17, 1948

= By HOWARD BARNES =

Gay and Refreshing

A GAY and refreshing intimate revue has lighted up the National Theater. "Lend an Ear" has few names to conjure with in the program credits, but it boasts considerable talent. Written and composed by Charles Gaynor some seven years ago, it has come to town from the west coast, where it appears to have been properly appreciated. The show's delights are mixed, for it makes a broad sweep-in its satirical commentary skipping more or less at random from a dancing class of the early century to an elegant take-off of the more shoddy musical comedies which were popular in the late '20s. It does not neglect the screen either in its silent heyday or in its present bid for appreciation as an art form. It take a big swipe at operatic acting conventions, and throws in some incidental songs and dances for good measure. Altogether it is very good fun.

• • •

The high point of the work is the climax to the first act, which pretends to reproduce a touring company production of "The Gladiola Girl." Perhaps one must be ripe in age to realize the full force of the travesty, which has girls in cloches and low-hung waist lines going through conventional antics of a vanished period, but this reviewer found the lampoon hilarious. In many respects it represents the vigor and engaging quality of "Lend an Ear." Carol Channing, who is triumphant in the movie burlesques and the operatic sequence known as "Words Without Song," is content to take a show-girl bit in the number, but she cannot escape attention. William Eythe, who is co-producer of the piece, fills a variety of roles effectively throughout the proceedings.

• • •

Gaynor has done better with his sketches than with his music. There are two or three fetching songs, notably "I'm Not in Love," with Yvonne Adair vocalizing against an unusual background, and "When Some One You Love Loves You," chanted by Gloria Hamilton and Robert Dixon, and danced brilliantly by Antoinette Guhlke and Gene Nelson. But for most of the time, it is exuberant performing and satirical bite which give "Lend an Ear" its agreeable distinction. The sketch about playgoers reproducing the stilted lines and situations of a Laurence Olivier film, a J. Arthur Rank production and a Gallic masterpiece is second only to the musical comedy travesty. Eythe and Miss Channing fool splendidly through the bit.

• • •

The Raoul Pene DuBois decor has all the disarming sophisitication which the revue demanded. He has never cluttered his stage, preferring to use huge shutters as backgrounds for the action, or flying a few props from the spacious proscenium of the National. The costumes are always appropriate and amusing, and the lighting has real imagination. Hal Gerson has staged the work efficiently and Gower Champion has devised exciting choreography for a lot of nimble steppers. Among the latter Bob Schreerer and Dorothy Babbs deserve special mention. A nice touch in the production is a two piano job in the orchestra by George Bauer and Dorothy Freitag, which emphasizes the intimacy and delight of a superior show.

Journal American

DECEMBER 17, 1948

A Zestful, Kidding Well-Paced Show

By ROBERT GARLAND

No small wonder of an intimate revue is at the National. "Lend an Ear," they call it. But, because of the brilliance of its dancing, "Lend an Eye" would be more fitting as a designation.

Call it what you will, however, Broadway has now acquired an attabuoyant young song-and-dance show. Almost everything but the decorations are credited to Charles Gaynor, the librettist, lyricist and composer.

The versatile Mr. Gaynor has been pulling his show together for lo these seven years. Pittsburgh was first to see it. Then it began popping up in unexpected places. Cohasset, say. And Los Angeles.

Now, with new decorations by Raoul Pene DuBois and most of its old Massachusetts-to-California material, William Katzell, Franklin Gilbert and William Eythe have imported it onto Manhattan.

Last night's first New York audience welcomed its opening enthusiastically. And, come to think of it, why not? "Lend an Ear" has youth and all of youth's exuberance. A zestful, good-looking, well paced little show, it kids almost everything it can think of. Itself included. Everything but the recurrent dancing of Gene Nelson. Mr. Nelson is a skater-turned-dancer nobody, not even he, himself, should make fun of...

Broadway, the National and the co-producers have got, I think, something there on W. 41st st. in this cross-country-runner of a cleverly collegiate sketch-song-and-dance show.

• • •

Puts It Over

And it's not because there's much that's iconoclastic in the "Lend an Ear" of which Charles Gaynor is the big book-words-and-music man. From "After Hours" which, with the company all lined up, opens the evening, to the grand finale which, with the company all lined up, closes the evening, the National's attractive new tenant is more or less routine. It's attabuoyancy puts it over.

Even "The Gladiola Girl," the hilarious show within a show, was done by Lorenz Hart and Richard Rodgers back in their "Garrick Gaieties" days. And the interludes about giving your heart a chance to sing, not being in love, the power of the press and the Friday dancing class with an elderly Agnes-deMille-minded instructor, aren't too unfamiliar. Neither are "Who Hit Me?" and "Neurotic You and Psychopathic Me."

Yet, thanks to the youthful cast and the youthful cast's exuberance, the greater part of "Lend an Ear" sounds new, bright and delightful. And when the dancing Mr. Nelson comes on, in "I'm Not in Love," "When Someone You Love, Loves You" and especially "Who Hit Me," the newness, the brightness and the delightfulness are more than ever apparent. Almost always good, Mr. Gaynor's revue is best when dancing.

Gower Champion, who staged the entire production, is down also as dance director. Mr. Champion can take a bow with Gene Nelson and the boys and girls who are his surrounding dancers.

• • •

Constantly Kidding

For two acts and something like 17 scenes, "Lend an Ear" is, as I've said, constantly kidding something. Except, as I've told you, Mr. Nelson's dancing. And, although programs at the National don't admit it, the "Friday Dancing Class" has much good mean fun at the expense of Miss deMille and her characteristic direction of the departed Oscar Hammerstein-Richard Rodgers "Allegro."

This, of course, is done in "Make Mine Manhattan." And the torch song with Apache overtones was done in "Angel in the Wings." And "The Power of the Press" is currently familiar, although this time the columnists, not the critics, get the razzing. The "Santo Domingo" satire is called "Badaroma" in "Small Wonder." And the "Words with Music" sketch presupposes that opera singers can't sing without an orchestra.

William Eythe, the co-producer, is a new-facey master of the revels. And under George Bauer's baton, Clare Grundman's orchestrations are outstanding. The duo-pianists, one of whom is Mr. Bauer, are a pleasing innovation. As for Mr. DuBois' decorations, they, taking their hints from Grace and Paul Hartman's recent angelic intimate revue, are tasteful without being elaborate. And that goes for the entire show...

Yes, it's no small wonder of an intimate revue at the National. Talented, personable and zestful young people are bound to seem big and wonderful. With and by them, "Lend an Ear" is no exception.

New York Post

DECEMBER 17, 1948

Hollywood Younger Set In an Amiable Mood

By RICHARD WATTS JR.

The younger generation from out around Hollywood came to town last night in a fresh and friendly intimate revue called "Lend an Ear." Since it reveals some pleasant and talented people performing engagingly, unpretentiously and with a nice sense of humor, never taking themselves too seriously and often displaying an authentic satirical touch, the new show at the National can be set down as an agreeable addition to the season's pleasures. On the whole, it is about the closest thing to the now fabulous "Garrick Gaieties" that has yet been offered.

As is inevitable in these little revues which make a point of their informality and youth, there are times when an ancient thespregoer stubbornly wishes that there were just a little less juvenile artlessness and more crass old professionalism in "Lend an Ear." But it contains so many bright and entertaining things and the atmosphere is so unaffectedly high-spirited that there is no resisting its appeal. To see Yvonne Adair burlesque a soubrette of the twenties, or Dorothy Babbs dance "Maggie O'Reilly" or to hear Carol Channing cry "Horror! Horror! Horror!" in her best Shakespearean tones is worth any playgoer's while.

Ideas of Youth

The new revue even has its interest in showing what the Hollywood youngsters, who have not been grabbed up by the movies, have on their minds these days. They are, it seems, a little too interested in the psychoneurotic and a little over-disturbed by the thought of a mother complex. They think our musical comedies of a quarter century ago were pretty idiotic, and they are scornful of the conventions of opera. They are considerably preoccupied with the movies, but rather oddly, they seem more concerned with British and French films and the heroines of the silent days than with the idiocies of current Hollywood.

What is important is that they have a real sense of humor about what they observe. I doubt if any of the sketches is exactly a masterpiece, but the young people play them with spirit. They are most serious when they dance, but they dance extremely well and with a great deal of charm.

The songs they have to sing are agreeable, if not notable, and they may have a song hit in the aforementioned "Molly O'Reilly." I think they are best when mocking a musical comedy their ages prevent them from ever having seen, although they are pretty funny when laughing at the effect of a Shakespearean film on two impressionable moviegoers.

Shakespeare?

Incidentally, that episode wherein the two film fans talk in iambic pentameter after seeing Laurence Olivier in "Hamlet" offers an odd sort of proof that the boys and girls of "Lend an Ear" are from the cinema capital. Being of Hollywood, they think they are burlesquing that popular script writer, William Shakespeare, whereas any local playgoer could tell them that they are really doing an accurate parody of Maxwell Anderson. Anyway, it is a good comic scene for William Eythe and Miss Channing.

All the players behave so well that it seems almost unfair to single any of them out for praise, but a few deserve special mention. I have already spoken of the attractive work of Miss Adair, Miss Babbs and Miss Channing. In addition, Anne Renee Anderson shows deft comic skill in the mockery of a folk ballad, while the singing of Gloria Hamilton and the dancing of Gene Nelson and Antoinette Guhlke are of great help to the evening. "Lend an Ear" reveals the West Coast in an unexpectedly disarming mood.

New York World-Telegram

DECEMBER 17, 1948

'Lend an Ear' Gets A Joyful Hearing

By WILLIAM HAWKINS.

If the National Theater, lucky house, has ears, they are still ringing today. For the opening audience at "Lend an Ear" had a wonderful time there last night lacerating its palms and larynges with wild approval of this delightful new fresh young revue. The cast seemed unaffectedly surprised, and happy as it should.

The show's most remarkable virtue is its consistent balance. Talent, material, orchestration, setting and staging are all in a related manner that is genuinely intimate. For us there is never a jarring note. The show blows along like a breeze from start to finish, gay, exuberant and endearing.

The lightness of the production is a great virtue. Screens like vertical Venetian blinds back most of the numbers and handsome set pieces distinguish different locales. The pace is admirable when the audience lets it be.

Loaded With Talent.

It is hard to distinguish among the players because frankly the show is loaded with talent, and the big kick lies in the fact that you never heard of most of it before. Special gratitude is due for the establishment of a remarkable personality in Carol Channing, who with her timing and range is for our money one of the funniest people extant.

A buxom blonde with enormous eyes, she can be ecstatically idiotic or viciously sophisticated in a twinkling. She is an efficient, bored opera singer, garbed suspiciously like Lily Pons' Lucia, a worldly British movie goer, and one of the most crazily untalented chorus girls ever seen.

A Way With a Song.

Anne Renee Anderson has a sharp way with a song. She sings a ballade with an instrument she insists is a Twang, which will guarantee her being shunned by folk singers. Her psychiatric number with William Eythe, another stalwart of the show, sets the evening's incisive satire at the start.

Gower Champion's rarely original choreography makes fresh young windmills of the dancers, and in one scene he uses an office desk for some air bound effects. Gene Nelson is a long legged stepper who does his best thinking gracefully yards above the floor. Then there is a girl named Antoinette Guhlke whose pristine quality makes a lovely thing of a flower dance.

There is unprofessional looking art in the tender nostalgic sketch called "Friday Dancing Class," with the talented Dorothy Babbs and Bob Scheerer as the very young couple falling in love. Raoul Pene DuBois has made clever costumes that diminish the figures of the dancers for this.

As for Versatility—.

As for versatility it would be hard to beat Yvonne Adair. She sings a couple of smooth torch songs, then turns herself into a raucous hip slapping hoofer of the Charleston era for "The Gladiola Girl" which is the most authentic satire yet turned up on the musicals of the 20s. Later she is a slick tourist in an outrageous Latin number which shows a South American travellers' Mecca collapsing under indolence and depravity.

There are other numbers that deserve mention, and a number of other people, but there will be time in the future for that. In "The Power of the Press," the dry comic George Hall insists he must go see "Mr. Roberts" every Tuesday because a columnist said to. We would like to see "Lend an Ear" weekly, and wish we could invite the whole cast to Christmas dinner.

Unusual music, the tasteful production and the modest unself-conscious behavior of the bright refreshing company, make this the pleasantest thing that has happened since "Call Me Mister." You have seen some of the ideas used before, but rarely better. All in all it is a perky, novel delight.

The New York Times

DECEMBER 17, 1948

AT THE THEATRE

By BROOKS ATKINSON

After a try-out period of about seven years "Lend an Ear" has finally come to New York where it took up residence at the National last evening. This seems to be an admirable way of getting ready for a Christmas opening. For Charles Gaynor's intimate musical revue is a model of skill and taste in this style of fooling, and it is performed by some fresh-grown youngsters whose talents have not been corrupted yet.

If "unsophisticated" is not a term of reproach, it may help to describe the direct approach of Mr. Gaynor's frolic. He is lightly satirizing some of the more palatable follies of the day, and he is so neat in his touch that he does not have to be clever. From first to last this is the most enjoyable bantam revue that has dissipated the normal boredom of Broadway for quite a long time.

* * *

Mr. Gaynor has written the sketches, lyrics and music, stopping just short of playing two pianos and acting the principal roles. As a composer he is not unbearably original. At various times you may think you can detect the styles of Kern, Rodgers and Porter. If so, they are good models. For "Lend an Ear" is full of good melodies and honest laments sung beautifully by several attractive and talented young people, and wonderfully well suited to a midwinter night's entertainment.

Although most of the numbers are bright, the distinction of "Lend an Ear" is the skill with which Mr. Gaynor and his associates can translate songs into musical sketches. Take, for example, "Friday Dancing Class," which preserves the genteel torture of going to dancing school. Beginning humorously, it acquires a kind of authentic poignancy before Bob Scheerer and Dorothy Babbs have finished their waltz and the chorus has finished its harmonic commentary. Or take "Santo Domingo," which begins as a conventional West Indian tune and broadens out into a hilarious satire on the acrimonious squalor of a modern island village. This is a vastly enjoyable caricature of stereotyped romance.

* * *

The final items in both acts are likely to be the most popular contributions "Lend an Ear" will make to the random uproariousness of the winter. At the end of the first act Mr. Gaynor offers a very funny burlesque of old-time musical comedy—"The Gladiola Girl," in which William Eythe skillfully cartoons a toothsome leading man, and Yvonne Adair, who is an uncommonly versatile performer, pops quite a few people in the aisles with her hot dancing. At the end of the show Mr. Gaynor introduces a hackneyed opera without any music, which is a fine way of accenting the artifice of operatic acting. Carol Channing as a voluminous inamorata, and George Hall as a messy and irritable swain of purely formal passion are the good genii of this last mockery of the evening.

* * *

If there were time this column ought to report Mr. Gaynor's sketch about a modern couple's difficulties in obeying literally the admonitions of newspaper columnists, and his study of the public response to certain types of motion pictures—including a valuable parody of the English accent.

But there is time enough now to report that the cast as a whole has taste and talent equal to Mr. Gaynor's. Arthur Maxwell, Gloria Hamilton, Anne Renée Anderson and Gene Nelson are worth their weight in ticket stubs as singers, clowns and dancers. Entering enthusiastically into the spirit of the occasion, Raoul Pène DuBois has designed a simple and charming production, and a wardrobe of pleasant costumes. In fact everybody has very amiably conspired to make "Lend an Ear" an ideal band-box revue. Although it is thoroughly professional, it has not lost the genuine light-heartedness of an amateur carnival.

DAILY NEWS

DECEMBER 17, 1948

'Lend an Ear' a Refreshing, Fast, Funny, Tuneful and Youthful Hit

By JOHN CHAPMAN

I had such a good time at "Lend an Ear" last evening at the National Theatre that I forgot to look at the program. I recommend that you do the same thing, for this West Coast revue is as friendly as a pup and as smart as a cat, and you'll never have to worry about what is coming next or who will be in it. Everything and everybody will be just perfect for a light-hearted evening.

Not much use in your looking at the program anyway, for nobody much is in the show and nobody much wrote it. "Lend an Ear" is a frisky and funny song-and-sketch entertainment performed by 21 extraordinarily engaging young people. It is so good it does not need any names to carry it—but it should make some. The first-nighters were enchanted to the point of cheering.

First of the names "Lend an Ear" should make is that of Charles Gaynor. All he did was write the whole thing—sketches, music and lyrics. He started it in Pittsburgh seven years ago, took some time out for the war and resumed it last Summer in Los Angeles, where it still is running.

A One-Man Job.

Mr. Gaynor's skits are bright, sharp and tasteful. His most elaborate ones—a burlesque of an operetta of the early 1920s and a burlesque of a grand opera—are worth every minute spent on them. His smaller ones, like the number in which a married couple tries to live up to everything the columnists say has happened or will happen, are delightful. Particularly charming is a small-boy, small-girl number about a Friday dancing class and the hell youngsters go through at such a ghoulish carnival.

Mr. Gaynor's songs are admirable, both musically and lyrically. They have melody and bounce and wit, and are the most refreshing numbers to appear on a musical stage since Harold Rome wrote "Call Me Mister." You will be hearing many of them even if you don't go to the National Theatre—but if you don't go there and get them first-hand (just tell Lep Solomon at the box office that you're a friend of mine and give him the money) you'll be missing a lot of fun.

For the company of "Lend An Ear" make everything fun. The only one with something of a name is William Eythe, a pleasant chap from the movies; but among the 20 others are a fine collection of dancers, singers and comedians. A healthy and handsome blonde, Carol Channing, is notably funny in the opera sketch; a gawky lass, Yvonne Adair, is a riotous comedienne of the Charleston-and-Black Bottom school in the operetta burlesque, and Gene Nelson is one of three or four young men who are admirable dancers.

A Fine Production.

The settings and costumes, by Raoul Pene duBois, are impeccable. They are handsome when they should be so and they are funny when they try to be. My favorite du Bois number is the "Molly O'Reilly" setting for a catchy old-time barroom song.

Gower Champion's dances are original and not, thank goodness, overdone. Clare Grundman's orchestrations are alert and interesting, and the band in the pit is charmingly dominated by two pianists, George Bauer and Dorothy Freitag—who took me happily back to the days when Ohman and Arden and Rainger and Carroll were earning a living giving zip to shows.

William R. Katzell, Franklin Gilbert and Mr. Eythe are responsible for bringing "Lend an Ear" and all its good companions to town. May all their Christmases be merry.